

FIFTH YEAR OF ISSUE.

THE  
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THE MAGAZINE OF MUSIC.

With which is incorporated

**'THE VIOLINIST,'**  
The Record of the String World.

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Vol. V, No. 52.

March 17th, 1911.

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MISS MARGERY BENTWICH.



# THE CREMONA

THE MAGAZINE OF MUSIC.

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*Edited by J. Nicholson-Smith.*

*Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.*

THE HONORARY OFFICIAL ORGAN OF THE OPUS MUSIC CO.

Vol. V, No. 52.

March 17th, 1911.

Price TWOPENCE.

### To Fritz Kreisler.

When thy rare bow touches the vibrant  
strings

To mystic strain,  
It seems as if a far-off seraph sings  
Some sweet refrain.

Rising and falling, ebbs the wond'rous flow  
Of that glad song;

We listen, breathless, 'ere the moments go  
We would prolong.

How is it that thou canst express so much,  
And make us feel?

It is not technique only, though thy touch  
Is true as steel—

That of a master, able to set free  
The hidden soul—

All the imprisoned tones of harmony,  
And blend the whole!

EMILY A. HILL.

### Notes of Interest.

We hear that F. C. Whitney, who has produced the 'Chocolate Soldier,' has contracted to produce 'Der Rosen Kavalier,' for one year only, with a further option, the price being £12,500 in advance of royalties. This is for the rights here and in the United States. We append an interesting note of the composition of the orchestra:

Three flutes (the third also piccolo), three

oboes (the third also Cor Anglais), one D or E flat clarinet, two B flat or A clarinets, one bass clarinet, three bassoons (the third also contra-fagotto), four horns, three trumpets, three trombones, one bass tuba, glockenspiel, bell, triangle, trombone, two pairs of castanets, side drum, big rattle, tenor drum, bass cymbals, drum, timpani, celesta, two harps, sixteen first and sixteen second violins, twelve violas, ten 'celli, eight double basses. In addition, there will be on the stage an orchestra consisting of one flute, one oboe, two B flat clarinets, two bassoons, two horns, one trumpet, one small drum, harmonium, piano, string quintet (either five good soloists with instruments of a good tone or extensively doubled, but not two of each part).

\* \* \*

We desire to state that the charming portrait of Miss Margery Bentwich (in which the pose is so natural, and the poise of the violin so correct) is by Messrs. Elliott & Fry.

\* \* \*

Messrs. Beare & Son now have the pneumatic chin rests very neatly covered with leather.

\* \* \*

Mr. Josef Holbrooke has once more undertaken his successful annual tour with the Saunders String Quartet, and amongst the towns included are Cambridge, Sudbury, Bury, Bedford, Saffron Walden, Coventry.

**The London Ballad Concert.**—At the Royal Albert Hall, on March 4th, Mr. Harry Dearth found a fine song in A. H. Behrend's 'Salt o' the Sea,' and was encored. Miss May Sansom introduced a charming song by Edward German, entitled 'Bird of Blue.' In Donizetti's 'In questo semplice,' this lady showed a fine appreciation of the *coloratura*. 'The Pipes of Pan,' Elgar's classic, was sung with fine spirit by Mr. Ivor Foster. A fine rendering of Charles Marshall's new contralto song, 'Angels of Light,' by Miss Hazel Gray, was given. Ivor Novello's 'Slumber Tree,' sung by Miss Evangeline Florence, gained instant favour. This popular artist took Miss Louise Dale's place at the last moment in 'The Walrus and the Carpenter,' a humorous setting of Lewis Carroll's famous poem by Pedro de Zulueta. The others in this song-cycle were Miss Katharine Jones, Mr. Philip Ritte and Mr. H. Lane Wilson. The music is delightful, and has a charm which makes one wish to hear the piano score. We have never heard Miss Marie Hall excel the expression and rendering she gave us on this occasion. Amongst others we must not forget the Westminster Glee Singers and Mr. Ivor Walters, the young tenor.

### Old English Dances at the Coronet Theatre.

John Playford's 'Dancing Master' contains, among its interesting store of old dances, the following:—'Trenchmore,' 'Once I lov'd a Maiden fair,' 'Stanes Morris Dance,' and 'Dargason.'

These were resuscitated to new life by Miss Nellie Chaplin in 'The Knight of the Burning Pestle,' by Beaumont and Fletcher, during the performance of this Elizabethan burlesque by Miss Horniman's Company from Manchester, at the Coronet Theatre.

We have, in our past two or three numbers, written enough of Miss Chaplin's work in this province to make our readers quite acquainted with that genial lady's artistic methods; and her endeavours in the 'Knight' did not fall below her usual high standard of excellence. Giving just the touch required to cause the audience to leave 20th Century London to join the worthy citizen-grocer and his wife as spectators of the early 17th Century comedy, these dances fulfilled the object of their inclusion in the scheme; and they were accorded a reception that equalled in enthusiasm that given the hero's wittiest sallies.

The dances named are edited (with others) by Miss Chaplin, and published by Messrs. Curwen, 24, Berners Street, W. J.P.

### The Alfred Roth Chamber Trio.

Steinway Hall, February 14th.

The cult of Chamber Music is rapidly spreading throughout the length and breadth of the musical profession, but whether it will carry its public with it is quite another question. We would not like to venture an opinion on this very debatable subject, especially after reading the article on 'Musical England' in the *Spectator* for February 25th; nor is this the place to treat of that matter; but we may be allowed to suggest that the number of Trio and Quartet parties is increasing out of all proportion to the demand for this class of music to-day. But the demand for the best is always present, and it therefore behoves all such organizations to strain every fibre to attain a state as near perfection as possible, or else go to the wall.

Excellent performer as each individual member of the Roth Trio undoubtedly is, there are, unfortunately, many features in its *ensemble* playing that need correction before it can be classed with the very best.

Mr. Arthur Broadley's tone on the 'cello is sweet, refined, smooth and velvety—in a word, aristocratic; that of the violinist (Mr. Erwin Goldwater), on the other hand, is sometimes more than self-asserting. Nor did we see that the three members were in complete sympathy with each other in the matter of tone gradation—little items in themselves, it is true, but sufficient to mar a performance that otherwise would be excellent. We have no doubt that further work together will remove these blemishes and leave us a very fine Trio.

The songs contributed by Miss Annie Grew (contralto) were well received, and an extra number demanded. J.P.

### Sale or Exchange.

Curious old violin, probably Italian. £10. Box I. Violin which belonged to the late Mr. Taphouse, and thought by him to be an Amati, for sale very cheap.

Tyrolean three-quarter-sized violin, nice example, in playing order.

Violin, said to be old English, by Furber, in beautiful condition, will exchange for a typewriter in good condition.

Will sell old viola, Italian, at a low figure. It is in good condition and ready for use. Maker unknown, but might be Gagliano.

German violin (old), all fitted up and ready for playing on. 12/6.

Violoncello with glorious tone, old Italian, price £25.

What offers for Burney's 'History of Music,' 4 vols. (plates by Bartolozzi); Hill's 'Stradivari'; Fleming's 'Old Violins'; 'History of Violin,' Sandys & Forster; 'Cyclopædia of Music,' 3 vols., American (has hundreds of illustrations)?

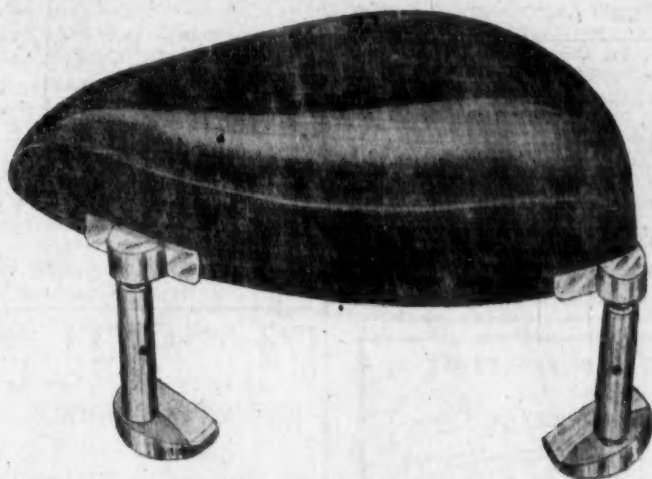
Odd lot of violin and piano music, returnable priced list.



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Song without words. For Violin and Piano. By Arthur F. Dyson ...	1 4
Romance in D. For Violin (or Violoncello) and Piano. By Alfred J. Dye ...	2 6
Romance in D. For Violin and Piano. By J. H. Pitt ...	2 0
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THE LONG STRAD, A.D. 1691.

# 'The Violinist.'

## The 'Long' Strad.

By REV. A. WILLAN.

**S**TRADIVARIUS, shortly before entering upon the golden period, made those violins which are known as the 'Long' Strads, and which are so designated on account of their length exceeding that of the ordinary full-sized violin.

These instruments stand apart by themselves, and cannot be classed with the other works of this maker which show a gradual evolution from the small-sized Amati to the larger violins of a later period. They do not appear to be the outcome of what had gone before, neither do they influence anything that followed after; and we possess no information as to why this pattern was adopted, or so soon abandoned. In this, as in nearly all matters connected with the old violins, we are left to gather what information we can from the study of the works themselves.

The various writers on the violin seem, with scarcely any exception, to have contented themselves with merely a passing reference to these instruments. The English and foreign works on the violin number upwards of two hundred, and many of these are now out of date, and practically unknown; but amongst those that are still recognized as works of reference, the only definite conjecture respecting the 'Long' Strad seems to be that made by Messrs. W. E. Hill in their work on Maggini; and they trace a similarity between these instruments and the violins of Maggini, both in the general appearance, and also in the character of the tone. They refer to the similarity in the measurements—the length in both instances being fully  $14\frac{1}{4}$  inches—and to the modelling of the back and belly, the shorter corners, the bolder and more open sound holes, and the air of Brescian solidity, as recalling the instruments of Maggini; and they suggest that Stradivarius about 1690 had met with a violin by Maggini, and struck with its great superiority in volume and richness of tone, set himself to obtain these qualities without sacrificing the brilliancy and more soprano-like quality of the Amati school.

The width of the upper and lower parts of the 'Long' Strad are slightly less than in the Maggini instruments; but the sides are deeper, thus ensuring the desired internal capacity. The length of a violin, and the width of the upper and lower parts, are determined by the

mould in which the instrument is built, and when the sides are removed from the mould, it remains for the maker to determine the arching of the back and belly, and the varying thicknesses of these respective parts; and it is probable that any resemblance between the tone of the 'Long' Strad and that of Maggini, will be influenced by these considerations even more than by the measurements referred to.

It is suggested that Stradivarius gave up the 'Long' pattern probably for the reason that its greater length and longer stop made it less easy to handle, an important point owing to the increasing use of the violin as an orchestral instrument. An additional reason may also be found in the fact that the tone of these violins is not found to be an improvement on that of either the preceding or succeeding instruments.

Three only of these violins are known to the writer. The tone of two of them is sweet and persuasive without much power. Illustrations are here given of the third, which having been for some time in the possession of the writer, can be more fully described. The date of this instrument appears to be 1691, the last figure being scarcely legible. It is of very flat construction, and is strongly built, and possesses the power and freedom of tone which its appearance suggests. The wood is handsome, that of the belly being of a close and even grain, and the varnish is of a dark reddish brown. The arching of the breast and back is delicate and masterly, and does not appear to spring up so directly from the line of purfling as in the case of the Maggini, a form now recognized as conducive to great volume of tone. The sound holes are quite in the style of Stradivarius, and the corners are fully as long as in most of the instruments of a later period.

This violin viewed as a whole, gives evidence of the high artistic talent of the maker. The graceful outline, the perfect proportion of the various parts, and the consummate skill with which the corners are managed, all combine to show the unapproachable power of the greatest of all violin makers. The tone shows a slight departure from the pure soprano of the Amati, and may perhaps be said to bear some resemblance to that of Maggini. A noticeable feature in this instrument is the remarkable equality of tone which extends to all the four strings; but to what extent this is to be attributed to the peculiar formation of the violin, the writer feels unable to say.

This instrument was for some time in the possession of the Marquis de Villers, and was previously in the collection of M. Gabitte, a

well-known connoisseur in France. It is authentic in all its parts, and though showing the signs of wear, may be described as being in a sound and good condition, and is equally suitable for the cabinet of the collector, or for the use of the professional player in the concert hall.

The Elgar Violin Concerto and Mr. Kreisler are inseparable. There is certainly no one who could impress us more with the deep sense of intellectuality that breathes in every bar. The music improves with every hearing, and Mr. Kreisler has rarely played so eloquently, so strenuously, as at the Queen's Hall Symphony Concert.

Beatrice Harrison, the gifted young cellist, is playing at the symphony concert at Queen's Hall on April 1st. For five and a half years she studied with Mr. W. E. Whitehouse, under whose tuition she gained a scholarship at the Royal College of Music. As Mr. Whitehouse's pupil she also made her *début* at a successful orchestral concert at Queen's Hall on May 29th, 1907. For the past two years Miss Harrison has studied with Professor Hugo Becker, in Berlin, and has lately won there the greatly coveted Mendelssohn prize.

Kubelik has decided to live in Budapesth permanently, we hear, and he will live in a palace of his own in the finest part of the city.

### The Sevcik Quartet.

Bechstein Hall, February 14th.

We have lately had the opportunity of hearing so many really high-class quartet parties that we are beginning to be rather more than critical; and if a particular quartet stands out from this array of talent it is a sure sign that that organization must have something of especial excellence to recommend it.

The distinguishing features of the Sevcik Quartet's playing are boundless enthusiasm and a marvellous technique; but their enthusiasm sometimes prevents them realizing all the beauties of some of the works they interpret, by reason of its very exuberance.

The programme consisted of Glazounow's somewhat aimless quartet in A minor, op. 64, Schubert's Quintet, op. 163 (in which the second 'cello part was entrusted to Miss Audrey Chapman), and Dvorak's Piano Quartet in E flat, op. 87, *Mdlle. Ella Spravka* giving a very excellent account of the piano part. The quartet is made up of a G. B. Guadagnini, a Jos. Gagliano, a Giofriller and a Giov. Grancino.

J.P.

## 'The Cremona.'

### Notatu Dignum.

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The Proprietors and Editor welcome criticisms and articles on controversial subjects, but do not hold themselves responsible in any way for the opinions expressed, the responsibility remaining solely with the writers.

All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

## Composers of our Day.

Whose works are included in the Opus Edition.

### Stephen John Cheetham.

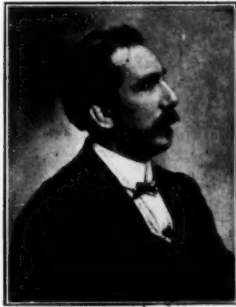
Mr. Stephen John Cheetham was born at Cahir, Tipperary, Ireland, in October 1869. At the age of ten Master Cheetham was sent to the Royal Hibernian Military School to be educated for the army, which he joined in 1885. His bandmaster (Mr. John Arbuckle) took a great interest in him, and sent him to study at Kneller Hall for nearly two years. On his gaining a satisfactory certificate he was sent with his regiment to Malta. Here, at the age of 19, he composed a 'Fantasia for Military Band,' consisting of variations for all the principal instruments. From Malta he went to India, where he formed a small orchestra, for which he wrote many compositions. Returning home, he left the army, having served about 13 years.

His compositions include: Grand Fantasia, 'Original'; cantata, 'Cleopatra'; a number of instrumental solos, intermezzos, waltzes, marches, etc., his latest work being a descriptive suite for grand orchestra, 'The Seasons,' in four numbers (the second, 'Summer,' accepted by the Opus Music Co.), which has been performed with great success by the Duke of Devonshire's Orchestra at Eastbourne.

Mr. Cheetham's music has every possibility of becoming very popular, as it is melodious, original, and yet simple.

### Willem Busé.

Mr. Willem Busé is a native of Holland, but has been residing for many years in this country. At one time he was military bandmaster at Batavia, where he conducted for



MR. S. J. CHEETHAM.

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four years successfully the 'Stafmusiek' (the Governor General's private band), a body of 45 distinguished instrumentalists. On account of a tropical illness he had reluctantly to give up his position.

His compositions for the flute, published by Messrs. Rudall, Carte & Co., are well known by amateurs and professionals of that instrument. His 'Ballade,' for violin, has been most successful. This was selected as one of the examination pieces by the College of Violinists some years ago. In the Opus Company he is represented by a morceau, 'Gondoliera,' for the violin (or 'cello) and piano, and a valse for orchestra, 'Fleurs d'Orange,' which we prophesy will find their way to the musical public.

#### The British Musicians' Pension Society.

The committee of the British Musicians' Pension Society have the pleasure to announce that the benefit concert in aid of the society will take place at the Queen's Hall, Langham Place, W., on Thursday, March 30th, at 3 p.m. Through the kindness of Messrs. Chappell & Co., Ltd., the Queen's Hall has been generously lent for the occasion free of charge, and Dr. Richter has most kindly given his services as conductor, and the London Symphony Orchestra have given their assistance. The committee wish to record that Miss Muriel Foster will make an exceptional appearance in aid of this fund. Members of the musical profession are earnestly enjoined to do their utmost to support and assist this charitable institution, thereby helping those who are not in a position to help themselves. Further particulars of the work of the Society and tickets for the concert to be had from the hon. secretary, Leonard W. Pinches, 21, Albert Embankment, London, S.E. (close to Vauxhall station).

### Miss Edith Karsten.

TO lovers of children and music, the following biography of little Miss Edith Karsten, the youngest and cleverest English violinist, will be of much interest. She was born in August, 1898, in Wood Green, London. At the very tender age of two years she would insist in sitting in a chair for several hours in the room where her father was teaching music. Frequently she would imitate the pupils by moving her left fingers over imaginary strings and by working up and down her right arm, as if she was holding a bow. When she was four years old she tried to make herself a violin and bow, and cut off the hair of her mother's broom for this purpose. At last her father, in response to repeated appeals, made her the promise to

give her the lesson on her fifth birthday. This satisfied her so far; but judge his surprise when one morning, at six, she came into his bedroom and said: 'Daddy, I am five now, and you promised me my lesson.' It being her birthday, her father, touched by her ambition, got up and gave her her lesson on a quarter-size violin, and thus gratified her wish. Up to this time she had been such a frail, delicate child, that her life was many times despaired of; but her first lesson seemed a life tonic to her, and as she had more of her violin her health improved. To-day she is a bonny, healthy girl. Always obedient, and yearning to learn more, she made so much progress that at the age of six she appeared in public, at a concert in the Holborn Town Hall, where she astonished and delighted a crowded audience. Her father, ignorant of the Children's Cruelty Act that had come into operation just then, had to pay a fine of three guineas for allowing her to play, as she was under age. At eight she went to the Royal Albert Hall to test the strength of her playing on a half-size violin in that huge building. She had the honour of having H.R.H. the Duchess of Cumberland for a listener, and by whom she was highly complimented. At the age of ten she made her London *début* at Steinway Hall, and gained most favourable press notices. Only last February she appeared at the Brighton Dome Concert and simply electrified the audience with her marvellous playing.

### A. von Ahn Carse.

THE subject of these few notes, Mr. A. von Ahn Carse, was born in Newcastle in 1878, and spent the earlier part of his life in this city. Showing an exceptional talent for music at an early age, his parents decided to send him abroad to further his studies, and accordingly in 1893 he went to Hanover. There he worked hard at the piano and the violin. His sojourn in Germany, however, was of short duration, and the following year Carse returned to London and became a student at the Royal Academy of Music, applying himself diligently to the study of composition under the guidance of Mr. F. Corder with such excellent results that ere long he was awarded the Macfarren Scholarship for Composition. After gaining this important award he devoted his energies to composing, and during the succeeding four years, brought forward many important orchestral, choral and chamber works, in addition to numerous smaller instrumental and vocal pieces.

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four years successfully the 'Stafmusiek' (the Governor General's private band), a body of 45 distinguished instrumentalists. On account of a tropical illness he had reluctantly to give up his position.

His compositions for the flute, published by Messrs. Rudall, Carte & Co., are well known by amateurs and professionals of that instrument. His 'Ballade,' for violin, has been most successful. This was selected as one of the examination pieces by the College of Violinists some years ago. In the Opus Company he is represented by a morceau, 'Gondoliera,' for the violin (or 'cello) and piano, and a valse for orchestra, 'Fleurs d'Orange,' which we prophesy will find their way to the musical public.

**The British Musicians' Pension Society.**—The committee of the British Musicians' Pension Society have the pleasure to announce that the benefit concert in aid of the society will take place at the Queen's Hall, Langham Place, W., on Thursday, March 30th at 3 p.m. Through the kindness of Messrs. Chappell & Co., Ltd., the Queen's Hall has been generously lent for the occasion free of charge, and Dr. Richter has most kindly given his services as conductor, and the London Symphony Orchestra have given their assistance. The committee wish to record that Miss Muriel Foster will make an exceptional appearance in aid of this fund. Members of the musical profession are earnestly enjoined to do their utmost to support and assist this charitable institution, thereby helping those who are not in a position to help themselves. Further particulars of the work of the Society and tickets for the concert to be had from the hon. secretary, Leonard W. Pinches, 21, Albert Embankment, London, S.E. (close to Vauxhall station).

### Miss Edith Karsten.

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The genius thus displayed at an early age, was not destined to pass unnoticed, and in addition to the medal presented to him by the Worshipful Company of Musicians, he was made the recipient of numerous annual awards at the R.A.M., the Dove prize, Lucas medal, etc., and was further honoured by being appointed a Sub-Professor of Harmony and Counterpoint at the Royal Academy.

The years from 1902-1909 were spent in London, the composer being busily engaged with teaching, composing and orchestral playing. In 1909 Mr. Carse accepted the post of assistant music-master at Winchester, a position he still holds.

A glance at the following orchestral and choral works composed during this period, 1902-1909, will give some idea of Mr. Carse's fertility and his extraordinary diligence:

The lay of the Brown Rosary	Produced at
(Cantata)	Queen's Hall, 1902.
The Death of Tintagel	St. George's Hall, 1902.
(Music Drama)	
Prelude of Manfred	Philharmonic Soc., 1902.
Manfred's Soliloquy	St. James', 1904.
Concert Overture in D	Queen's Hall, 1904.
'In a Balcony'	Queen's Hall, 1905.
	(Symphonic Poem)
Symphony No. 1	Queen's Hall, 1906.

The last important work from his pen (Symphony No. 2 in G minor) was produced at the Newcastle Festival on October 20th, 1910; the instantaneous success achieved by this work speedily led to other performances in London and the leading provincial centres.

## The Piano.

By HENRY F. GOSLING.

WITH our huge modern array of musical instruments, the most popular seems to be the pianoforte. It has been very aptly called the home orchestra; this is, no doubt, due to its powers as an instrument for producing full harmony. There are very few homes who do not possess a piano, and however small the attempt at playing may be, a certain enjoyment is created. Therefore, as a fireside instrument, the piano fills an important position.

The most perfect and original musical instrument is the voice, and others are but imitations; therefore, the great object in the construction of all instruments is to bring them as near as possible to express the sounds produced by the human voice. The violin and its family are the only ones found to express the tender and delicate emotions with which the voice is agitated, yet even by these the attempts are weak.

The predecessors of the modern piano can

be traced as far back as the lyre, which was greatly used in Egypt for religious festivals.

These instruments were of many shapes, and the strings being carried, as in the modern piano, over the sounding-board, were not free to be struck upon both sides throughout their entire length by the plectra or by the fingers of the performer. With the harp the strings can be put in vibration either side, owing to the different position of the sounding-board. The plectras were sometimes of great length, like wands or rods of wood or bone, and with them the strings were struck. There were two of these, one in each hand, the instrument being played upon by striking the strings. Another method was that of pressing a very small piece of ivory against the strings and snapping them as though they were pulled by the finger. It was this kind of plectra which no doubt suggested the crow-quill that snapped the strings in the spinet and harpsichord; the second, with long sticks, gave the idea of the hammer for striking the strings in the piano, as the long plectras were after a time covered on one side with leather, so that the performer could play softly by striking the strings with the part covered with leather, or loudly by using the wooden side. This was succeeded by the dulcimer hammers, from which those of the piano are evidently borrowed. From the dulcimer we can trace our piano of to-day. This development was brought about by the introduction of finger-keys, for raising many of these plectras or plectrums at the same time; and, as Brinsmead in his 'History of the Pianoforte' says: 'It is only two thousand years ago that such an improvement was made. The first keyed instrument was the tamboura, but the first with finger-keys was the organ, to which, it is said, Guido applied them. These keys were like the pedals now used in organs, but with divisions only of tones, as the semitones were not used until about the year 950, when they were introduced in Venice, at which place Bernhard, a German, first made organ-pedals or foot-keys, in 1470. Although Guido is generally considered to have been the inventor, the date of the introduction of finger-keys cannot be ascertained with certainty, for the earliest reliable mention of them is in A.D. 757, when Constantine V sent an organ having finger-keys to Pepin, King of France, with other valuable presents. These keys were at first very similar to the *carillons* of the Netherlands, being four or five inches in width, and struck with the clenched fist.'

It is probable, however, that some simple arrangement of keys was known earlier than this, in an instrument called the monochord—



an instrument used for measuring the scientific intervals between notes of different pitch. Its invention is ascribed to Pythagoras, in the sixth century before Christ. In appearance it was like an oblong box, with one string stretched across it, and a movable bridge for dividing off the vibrating lengths. This string was stretched over a sounding-board upon which was marked the notes; according to the removal of the bridge to any of these marks the sound of that particular note could be made, the action of the bridge either lengthening or shortening the vibrating portion. The same principle can be seen in our modern pianoforte; the wires are of different fixed lengths, each giving a fixed sound, and in the stringed instruments a shortening or lengthening of the string is obtained by pressure of the finger in order to obtain a higher or a lower note. With such an instrument as the monochord only one note could be sounded, but after some time other strings were added. In the earliest forms of the instrument these strings were stretched by means of various weights, and the Greeks mention such with four strings. With Guido's key-board, its action is said to have consisted of a straight line with a bridge on the inner end, the result being that when the outer end of the key was struck the bridge arose and gave the string a blow which set it in vibration, and remained pressed against the string, divided it and determined its pitch. From this action grew the action of the clavichord. Its name was derived from the Latin *clavis* (key) and *chorda* (string); it was of an oblong figure, with as many strings as there were keys, and the hinder end of each key was fitted with a little brass wedge, which struck against the string and elicited a sound from it. There was also a sound-board, which is a necessity for all stringed instruments. Its general outward appearance was oblong in shape, not unlike our square piano, only in its early stages it was like a box, and could be stood upon a table; but after a short period it was provided with feet. The key-board was very similar to that now used, except that some makers made the naturals black and the sharps and flats white.

(To be continued).

## The Ancient Dance-forms<sup>1</sup>

By JEFFREY PULVER.

### III—SARABANDE.

(Continued from page 15).

Nor did Mariana's remain the only criticism against which the Sarabande had to contend.

<sup>1</sup> Copyright, Jeffrey Pulver, 1911.

The great Miguel de Cervantes-Saavedra (1547-1616); the eminent Spanish chronicler and moralist, Guevara, and others scarcely less famed, all attacked it and advertised its shameful freedom which was rapidly becoming 'a disgrace to Spain.'

And despite the fact that it found one or two defenders, the majority of the learned and the orthodox were so incensed against its rapidly deteriorating effect upon the younger generation of Spain, that shortly before the close of Philip the Second's reign (1598) its use was prohibited for a time.

In the Spain of the 16th Century the Sarabande was generally danced *solo* by women who accompanied themselves with song and castanets; sometimes, in place of the latter, on the guitar; and skilful performers were much sought after.

It was at about the time of its suppression in Spain, that the Sarabande crossed the Pyrenees into France.

The great and cultivated taste for Art in France at this period soon gave it an aspect it had never presented in the country of its infancy. It was rapidly purified of all its objectionable characteristics, and quickly became one of the most popular dances that the 16th and 17th Centuries possessed.

Just as the Spanish form of the dance was the first to interest us historically, so is the French form the first to interest us musically.

Becoming popular at the close of the 16th Century, it was a dance of an exceedingly grave and stately character. Its measure was generally  $\frac{3}{4}$  or  $\frac{2}{4}$ , its key either major or minor, and it consisted of two eight-bar divisions, each of which was repeated. Some noticeable features of the Sarabande's rhythm were its long notes with many embellishments, as few running notes as possible, and the second crotchet of each bar generally lengthened by a dot. It usually commenced with a down beat, though exceptions to this latter are to be found in the works of many composers, including Bach and Handel. Some writers even added variations on the theme, but this occurred when the dance-form had been accepted as a musical-form, and its dance origin ignored. In the middle of the 17th Century we find it admitted into the Suite or *Partita*, where it took its place between the Courante and Gigue; and it was, followed by the Gigue, that it took the place of the earlier Pavane and Gaillarde.

The tempo of the Sarabande was slow and solemn, and it soon attained the same favour at Court as the Pavane had done; which is not surprising, since the marriage of Louis XIII to Anne of Austria, the daughter of Philip III of Spain, in 1625, made its influence felt



by the adoption of certain Spanish customs and habits.

Niedt in his '*Handleitung zur Variation*,' 1706, says that it was danced 'by personages of high standing.' The stories that have become historical, of Cardinal Richelieu dancing a Sarabande in the presence of Anne of Austria; that of the Duc de Chartres (afterwards Regent) joining Princesse de Conti in one, at the marriage of the Duc de Bourgoigne, the ball being given by Louis XIV himself, must be familiar to all.

It will be seen, however, that the dance which was, in Spain, usually performed *solo*, became one for couples in France. Its popularity in the latter country, owing, no doubt, to the example set in high circles, grew to such an extent that soon, no dance or musical repertoire was allowed to lack some examples of it, nor was a ball given at which it was not represented. We can, therefore, expect to find a great deal of music written for this dance from the 17th Century onwards.

One of the earliest examples of the French Sarabande is to be found in John Stafford Smith's '*Musica Antiqua*,' transcribed from a manuscript instruction-book, dated 1599, in which it forms the first lesson. Then we have Lully's famous Sarabande called *Le Carneval* of 1676, republished by Durand, Paris, under the title '*Echos du Temps Passé*' and reproduced in Vuillier's '*La Danse*.'

Another of Lully's Sarabandes was published in 1887 by Brietkopf and Härtel, arranged for violin and pianoforte by Hugo Wehrle, while the same *intendant's* opera, '*Armide*,' contains an example called '*Saraband en Rondeau*.'

Mention of Lully brings to mind the name of Destouches. This genial *inspecteur général de l'Académie Royale de Musique* and 'Intendant of the King's Music,' wrote a large number of operas and ballets, some of which contain exceedingly interesting specimens of the Sarabande as it was used in France.

'*Telemaque et Calypso*,' played for the first time by the Academy, on Thursday, November 15th, 1714, contains a Sarabande consisting of four eight-bar sections, each repeated. The opera was published in the same year.

In December 1697, Destouches completed '*Issé, pastorale heroïque*,' dedicating it, as he did most of his works, to the King. Act IV contains a Sarabande scored in four parts with *Basso Continuo*, but it does not adhere to the regulation form, nor does it consist of the orthodox number of bars. An edition of the '*Pastorale*' was published in 1724.

The ballet '*Les Elemens*,' was published by Destouches in 1725, after having been 'danced

by the King in his palace of the Tuilleries on Monday, 22nd December, 1721.' In its *Prologue* there is a Sarabande 'for the followers of Venus.'

The favour enjoyed by the Sarabande at Court, spread in a very short time throughout the leisured classes, and even the scholars of the period fell victims to the blandishments of its graceful nobility.

The story is mentioned by Furetierre (1620-1688) in his '*Dictionnaire Universelle*' (1690), of Vauquelin des Yvetaux, who, when over eighty years of age, expressed the wish to die whilst hearing the strains of the Sarabande's music, 'so that his soul should pass away peacefully.'

The commencement of the 18th Century saw the Sarabande falling in popularity; Jean Jacques Rousseau was of opinion that it was, in his time, already quite out of use, and was only to be found in certain French operas of the previous century; and in making this statement, he was doubtlessly thinking of the Lully creations.

The rise of the Minuet and the revival of the Gavotte were in no small measure responsible for the decline of the Sarabande's popularity.

In the hands of the Germans, the Sarabande was rapidly converted from a simple dance-form into a purely instrumental piece, and in the process they so widened its bounds, and so elaborated its hitherto simple structure that it ceased to be the name of a dance, and began to be the appellation of a movement in the Suite.

Every composer, including those of the first rank, made use of the form, utilising it as a vehicle for the display of their skill in polyphony. Bach's use of it in his Suites is well-known, and it will suffice to mention only the two examples in the six *solo* Sonatas and Partitas for violin; and the specimen in the 'English Suite.'

The great number of foreign musicians who obtained employment in Germany prior to the accession of Frederick the Great, no doubt brought the idealised Sarabande form with them — a form upon which the famous Hamburg composer, conductor, critic, and singer, Johann Mattheson (1681-1764), constructed some interesting examples; one of which, together with an *Allemande* from the same pen, was published by Breitkopf and Härtel in 1887, edited by Hugo Wehrle. Mattheson's renowned friend, G. F. Handel himself, frequently used the form, often omitting to use the name Sarabande in connection with it.

When the Sarabande came to England, it was very quickly relieved of its solemn

characteristics, and became a sort of Country Dance, after the style of a 'Sir Roger de Coverley'; and the music written for it, naturally was also affected in the same manner, and to the same degree.

But before this change was completely wrought, it enjoyed considerable favour in a shape somewhat similar to its French form.

Charles II was particularly fond of the Sarabande, and it was much used at his court; nor was he above occasionally taking part in it himself and thus the better qualifying for the surname of the 'Merry Monarch.'

In that very interesting work, already mentioned, Vuillier's '*La Danse*,' Paris, 1898, the story is told of a certain Italian named Francisco, visiting England, composed a Sarabande which became such a prime favourite that the Chevalier de Grammont was impelled to write, 'It either charmed or annoyed everyone, for all the guitarists of the Court began to learn it, and a . . . universal twanging followed.'

It is, therefore, not surprising to find all the composers of that reign busily engaged in creating new music for the Sarabande. John Playford, in his '*Musick's Hand-maide*, or lessons for the Virginals or Harpsicon,' (sic) 1663, gives no fewer than nine pieces suitable for the dance, some of them by the renowned William Lawes (or Lawes,) musician in ordinary to Charles I, from 1634 to 1640. The edition of the same work, published in 1678, contains (besides the 'Harpsicon' corrected to 'Harpsichord,') eight new Sarabandes, two of them by Albert Bryan, and three by Matthew Locke. The 'Second part of Musick's Hand-maide,' published in 1689, gives two interesting Sarabandes by Dr. John Blow.

John Playford's '*Musick's Delight* on the Cithren,'<sup>1</sup> published in 1666 (*Annus Mirabilis*), the edition in which the editor is described as '*Philo-Musica*,' contains five Sarabandes in Tableture on a four-line staff. Two of them are by the above-named Mr. Locke, and Dr. Charles Coleman, respectively, both of them 'musitians in ordinary to his Majestie,' while another is by Simon Ives, a very popular composer in his day.

In 1690 Henry Playford published John's '*Apollo's Banquet*,' wherein, under the heading 'new Tunes of French Dances for the Treble Violin and Flute, performed at Court and in Dancing Schools,' we find among other dances, four Sarabandes.

The 'King's Maske,' from the Arundel Collection of Royal Manuscripts has already

been mentioned in the article on the Galliarde and, as stated in that article,<sup>1</sup> the Gaillarde is preceded by a Sarabande.

Smith's '*Musica Antiqua*' which gives this Maske, also transcribes some of the Dances from the second part of Playford's '*Musick's Hand-maide*.'

John Playford's '*Court Ayres*' (1655) gives us no fewer than fifty-three Sarabandes by such composers as Dr. Charles Colman, Wm. Lawes, John Jenkins, Dr. William Child, Richard Vaux, J. Taylor, G. Hudson, William Gregory, Benj. Rogers, Captain Silas Taylor, Valentine Oldis, J. Carwarden, Richard Cook, R. Cobb, Christopher Simpson, and Benjamin Sandley, of whom the first eight were members of 'his Majestie's Musick.'

The example of the 'Court Ayres' in the British Museum contains a note on a blank page to the effect: 'Compiled in 1655, when there was properly no Court, but were probably Tunes which had been used in the Masques performed at Whitehall during the life of the late King' a note which contains the essence of a remark I would otherwise have made; for the troublous times of the Commonwealth were not eminently adapted to the cult of music or the dance; nor was Cromwell the man to smile indulgently upon such 'frivolities.' But the great number of Sarabandes composed and published at that period, can very well give us some idea of the 'universal twanging' of Sarabandes that followed its first admission at Court; and the specimens contained in the English works just named show how completely the Sarabande in England had deviated from the path marked out for it in France.

(To be continued).

## Our Music Folio.

Published by the **Opus Music Co.**, 22, Leicester Square, W.C.

'Coronation Song,' words by A. C. Ainger, music by A. M. Goodhart; for voices in unison. A really fine song, and will undoubtedly be the song at all schools, etc., for the coronation. We believe the author and composer are the same, who made such a sensation with the coronation song published for King Edward VII, published, if we mistake not, by Novello & Co. The author, we believe, is the secretary of the Old Etonian Society. Price 6d. nett, vocal parts 1d. each nett, or special terms for 50 and upwards.

Published by **W. H. Broome**, 15, Holborn, E.C., and 103, Newington Causeway, S.E.

'Cupid's Queen,' by Ezra Read. A really good waltz.

'Radium,' two-step, by Terence Waters. The best two-step we have seen of late.

'Sea Dreams,' by George Hurdle; a melody. This is a charming pianoforte piece, not very difficult, but gives the effect of the waves.

<sup>1</sup> Cremona, Nos. 49 and 50.

<sup>1</sup> Cithren, Cithern, or Cittern was a lute-shaped instrument with a flat back, with four or more pairs of wire strings and played with a plectrum.—J.P.

## Violins Old and New.

By W. D. HASLAM, M.D., of Croydon.

(Concluded from page 24).

There is, however, one ray of light, for it is feasible to assume that a plate note may yet be taken to represent plate thickness, and that when a plate gives forth the identical note (whatever it is) then the wood has the right amount of material left in it to fulfil its functions, and that by this means any difference of quality and kind of wood is overcome. Before this happy conclusion, however, can be arrived at, there must be something very clear and definite discovered to guide the way.

It is not possible that Antonius Stradivarius or his confreres ever entered such a maze as this when better roads were open leading directly to their Elysium.

It is hardly possible that we should find his bellies with always the same invariable thickness unless he always used precisely the same wood. The different species of pine vary to a very large extent in density, quality of grain, and conducting power. The weight of a cubic foot of pine when dry will vary from 25 lbs. to 40 lbs., according to its kind, *e.g.*—

The red pine of North America, 37 lbs. to the cubic foot.

Weymouth pine, 28 lbs. to the cubic foot.

The Chester pine from mountainous parts of Europe, 25½ lbs.

Pitch pine, 41 lbs.

The velocity of sound along the grain is as follows:—

Pine	-	10,900	feet per second.
Fir	-	15,218	" "
Sycamore	-	14,639	" "
Maple	-	13,472	" "

It would thus appear that the conducting power is higher in the heavier woods than in the lighter, because the elasticity is greater than the density in proportion.

It is very likely that the backs in the violins of the old masters were adjusted to supplement the function of the belly, so as to bring out all the harmonics generated in the strings. This would account for the variations in the back.

The bass-bar has to distribute the sound longitudinally. It should be about 10½ inches long, deeper in the middle third than at either end. The ends themselves ought not to be shaved down to the level of the surface but left standing out from it for at least  $\frac{3}{16}$  inch. The modern bass-bar has more material in it than the old ones, and would tend to increase in weight the belly.

The finger-board of the 'shop' is very weighty, and there are many violins which owe an increased weight of 1½ oz. to 2 oz. solely to this encumbrance. As regards the ribs, their dimensions are as important as those of the plates to properly adjust; if the ribs are faulty the whole fiddle will suffer. It has been noticed in old violins that the ribs are not quite perpendicular with the back but inclined inwards as much as  $\frac{1}{16}$  inch. I feel certain that this was never intended by the maker, but is a displacement resulting from age, due to the *lateral contraction* of the belly wood.

Having had the privilege of placing some of my views before the readers of THE CREMONA, I must apologize for the sketchy nature of the communication. The difficulty all along has been to condense it into as few words as possible. There still remains much to be said on construction, material and varnish.

The principles so far advanced I have endeavoured to base upon evidence such as may be tested by all. Wood dressing of itself is useless without proper material and construction. One fault will spoil the best fiddle.

So far as I am personally concerned the best evidence I can adduce in support of my statements is to be found in my work. My latest investigations and my last word in tone and violin construction are embodied in my latest fiddle.

The footnote on page 23 should have had 'Ed.' after it, and Dr. Haslam desires it to be stated that his paper was written in January, 1910, and that he was not then aware of the work on 'Plate Tuning,' although he had seen occasional letters in journals. We would add that his violins can be seen at the Stainer Manufacturing Co., Ltd., 92, St. Martin's Lane, E.C.—Ed.

**Dr. Richter.**—In view of the persistent statements that Dr. Richter's coming retirement might only affect his activities in Manchester, the following letter clears up, once and for all, any doubt upon the point:—

'The Firs, Bowdon.

'My dear Sir,—In reply to your letter of the 14th instant, I beg to say that I am retiring definitely from music in England and elsewhere. This is rendered absolutely necessary by my health. You are at liberty to make this an authoritative pronouncement.

'Believe me, yours faithfully,

'Feb. 18.'

'HANS RICHTER.

**Ludwig von Köchel.**—We have long felt the necessity for an article that would tell us everything about the frequently-met, but seldom understood, abbreviation (K.), (K.V.), or (Köch V.). We have to thank our contributor, Mr. Jeffrey Pulver, for supplying





## STAINER'S STRINGS.

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this need, and for doing so in a remarkably clear, straightforward and complete manner. We are referring to the fine article on Ludwig von Köchel from this new and versatile writer's pen, appearing in the March number of the *Musical Times* (Novello). Besides dealing biographically with his subject, Mr. Pulver gives his readers a very lucid and welcome account of the entire Köchel bibliography.

L.J.E.

## The Musician as Composer.

MR. TILSON YOUNG writes an interesting paper in the current (March) *Fortnightly Review*, largely devoted to the French idea of the horizontal *versus* the vertical in music. M. Romain Rolland deals with this in one of his illuminating works. Palestrina and the old Italian Church School were horizontalists; but 'Bach, by adding freedom of movement and genius of melodic invention, gave it (music) new life, and adapted it to practically the whole needs of musical expression at the time.' Beethoven and Mozart are, however, mainly vertical, and the influence of these two composers retained the vertical for about a century. Then Wagner reverted to the Bach ideals and the horizontal. So it has remained.

The fabric in Bach's hands, which had been woven of one sober colour, has become shot with divers shades and hues; so that the instrumental composer thinks now in tone colours rather than in voices. To-day, each part of the horizontal fabric is equally important, and audiences are being trained gradually, not merely to give special attention to the highest notes of the sound-column, but to watch for subtle melodies in the complete volume of sound. He also comments on the profundity of the knowledge on which Debussy rests, and he calls this music 'absolute' and a sort of 'musical hypnotics.'

The parallel drawn between painting and music is only too true. The old masterpieces in both mediums were usually commissions for a set purpose or place—someone had a new crown to don, a birthday to celebrate, or a reredos to paint. But nowadays the composer is introspectively individualistic, and has but few certainties of performance. He writes in the air. The painter paints for exhibitions. It has, indeed, long been a platitude that the pictures which are most striking at the deadly annual show at the Royal Academy are always the worst. Frequently the best work is skied, and the 'liners' merely aim at the most rapid transatlantic passage!

I do not quite agree with Mr. Young when he says that symphonic poems have no programme—they *may* have no programme—or that Elgar's unequal Symphony No. 1 is on a higher plane than the finest of Strauss's symphonic poems. A Roman Catholic might say this, but surely none else. He well says that 'the perfect music of the past has produced the perfect technique of the present,' and he hopes that 'the perfect technique of the present will produce the perfect music of the future.'

So let me recommend all readers of THE CREMONA to study this article.

A.R.

## Auction Prices.

At Messrs. Glendining & Co.'s Argyll Galleries, on March 1st, the following prices were realised:

*Violins* by Jean Baptiste Vuillaume, with Messrs. Hill & Son's guarantee, £40, Jean Baptiste Vuillaume £29, Claude Simon £6 5s., Georges Chanot £37 (model of the Baillot Strad).

*Cellos* by Fendt £37, Banks £7, Panormo £9 5s.

*Viola* by Varotti Giovanni £5 10s.

Miss Dorothy Holden exhibited a good deal of talent at her recital at the Æolian Hall on February 16th, and much technical skill in her rendering of Schumann's 'Etudes symphoniques.' The popular G minor Ballade of Chopin received an earnestness of purpose and considerable feeling of sympathy. The programme also included a bright 'Hexentanz' (Francesco Berger<sup>2</sup>), played with brilliancy, and a Polonaise in E major of Liszt. Miss Holden had the assistance of Miss Margery Holden, possessor of a fine violin, and whose bowing and execution left little to be desired. The Beethoven Sonata in E flat, for piano and violin, was given with much charm and ease, and later we heard Miss Margery to advantage in the Mendelssohn Concerto—*Andante* and *Finale* movements. Bach's 'Air on the G string' and a 'Romance' of Johannes Wolff completed the list of violin solos. W.R.M.

**Pianos in Australia.**—A 'big demand' for pianos and pianolas is reported by the United States Consul at Sydney, who states that there is probably no country in the world where pianos are more used in proportion to the population and considered more necessary as features of home life. The local piano trade seems to follow marriage statistics, a piano being considered the first essential of domestic life; so that it is the usual circumstance for a newly married couple to buy a piano. No

<sup>2</sup> Is this the well-known Hon. Sec. of the Philharmonic Society?

matter how humble the home, or how remote from large cities, a piano is usually in it. The people are musical in their tastes, and musical competitions, in which piano playing has a leading part, are a very popular amusement. About 16,000 pianos are sold every year in Australia, of which over one-half are made in Germany, the rest being made in Great Britain, the United States, and in the local factories.

## Genius.

By A. T. (Naples).

(Concluded from page 16).

On the other hand, Liszt himself—his great tone-poem, 'The Ideal' is almost made up, or out of, our dear Schubert's 'Wanderer,' the 'cold sun' passage, mi-sol-fa-mi, do-re-mi. Then again, Wagner has (I think) even got his Blacksmith motive in 'The Ring' from this very music (it is very fine music) of Liszt's, mi-do-re, mi-m-m, mi-do, etc.

I suppose we must all borrow, more or less, music is so limited, in spite of her infinite variety, though I do not see the absolute necessity, to a born melodist, an Amazon river of ideas. But there is this to be said, some composers, even the best, do not always best-use their own ideas (Carlyle showed us how history may be re-written). I even suspect that Beethoven's 'Theme of Themes' in A flat (Sonata op. 26) was suggested by Clementi's (in E flat), but vastly improved on, and I see that the accompaniment of the imperishable 'Moonlight' Sonata, Adagio, was suggested by Gluck's 'Orpheus at the gates of hell, in C minor (not C sharp).

In conclusion, how to sum up I know not. How simply but how well the Apostle said 'Come and see.' Go and see Holbrooke—his music—his genius; that is, hear it—study it, e.g., his op. 52, 'The Song of Gwyn ap Nudd' a version, messieurs, of the world-old Allegory of the warfare between Light and Darkness—Winter and Spring. Every bar of such a man, such a mind's music, is worth study and enjoyment. I feel I have only been like Sir Isaac, picking up a few pebbles on the shore of the great deep. The British public has not treated Mr. Holbrooke badly, but yet how immeasurably below his deserts! A Lehar (genial enough, no doubt, in his way) makes £200,000 by a poor operetta, poor from our point of view, even that waltz recalls 'A life on the ocean wave'; while our Parrys, Elgars, and Holbrookes must have 'thoughts that bitterly repine.' But, after all, given life, genius, like virtue, is its own reward. Mr. Holbrooke has an over-running share of that Kingdom of Heaven, as of energy. For lucre let him go

to the United States; they are proud of their Poe, their Longfellow; he would be received, I doubt not, with open arms; let him go on the principle of a prophet is not without honour except in his own country. Why? Because the villagers believe it's too good to be true! On the other hand, there is something rotten in our state, our system. In music-loving Germany a king caught up Wagner, and a Princess Brahms. Couldn't something be done a *little* akin? Won't, belike, Mr. Carnegie do it—the immense Republican give our island magnates, from Royalty down (dwarfs in comparison), a well-needed lesson?

## Errata.

In the December (1910) number, p. 150, bottom, read—not 'He, however, may be proud of it,' but *we*; p. 151, col. 1, line 19—not 'profound, lively,' but *lovely*; and read after *pain*—immeasurably finer applied to the Son of Man, or even to man himself.

Vol. V, p. 15, the first music quote should be the last on p. 16, col. 1, and *vice-versa*; p. 16, line 12, 'minor' should read 'inner'; line 35, for 'matura' read 'fattura.'

**The London Trio.**—Such players as the London Trio keep up the high standard of musical literature, and again have proved this by their musicianly and wholly sensitive account of Beethoven's Trio in D, op. 70. Mme. Amina Goodwin (piano), Signor Simonetti (violin), and Mr. W. E. Whitehouse (cello) have seldom shown such unanimity of thought and expression as in the beautiful imaginative slow movement. A feature of the programme was Greig's Sonata in A minor.

## Answers to Correspondents.

W T H.—(1) Heron Allen's works, obtainable at Mr. J. Chanot's, Wardour Street, W. (2) Buck's, Tottenham Court Road, W.C., or Blackfriars Road, E.C.

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